RHYTHM AND TONAL PATTERN INSTRUCTION: LEARNING SEQUENCE ACTIVITIES
MUSIC MOVES 2016

1. These guidelines and suggestions are a first draft of notes taken by Marilyn Lowe from Edwin E. Gordon's lectures during several summer sessions beginning with 1992.

2. Learning Sequence Activities (referred to as LSAs) are essential for individualizing pattern instruction.
   > LSAs should be included in every lesson for a short period of time -- around 2-3 minutes.

3. Rhythm and Tonal patterns form the foundation for learning how to audiate.
   Teachers should learn how to present a pattern and ask for a student response.

4. In LSAs there are two modes of presentation:
   Teaching mode: present the pattern and respond <u>with</u> one student.
   Evaluation mode: when the student responds accurately, have the student respond <u>alone</u>.
   > This ensures that the student has "ownership" of the pattern.

5. Patterns are intended for success by differentiating between E (easy) M (moderate) and D (difficult).
   > After a student correctly responds in evaluation mode to a pattern, continue to the next more difficult pattern.

6. In general teaching, keep in mind and use the following: E M D, the two presentation modes which are 1) teaching mode 2) evaluation mode, and the "activities" for teaching patterns.

7. Regarding the patterns in this document:
   a. Patterns are selected from the Music Moves <u>Pattern CD</u> and corresponding book.
   b. You may substitute patterns that represent E M D or use Register Book patterns.
   c. **Tonal Patterns.** It is important to change keyality, as suggested, in the LSAs.
   d. **Of special importance are partial synthesis patterns after every new category**.
      Because of the time element, I did not create better patterns.
      In class you will be instructed how these patterns work.
      Please write more patterns so students will experience different sets of patterns.
   e. Presentation of many partial synthesis patterns are essential for the average student.

8. Dr. Gordon originally included many patterns in the LSAs. The publisher asked him to use three patterns for the books. Gordon, however, said that students needed to acquire 10-12 patterns in each category in order to truly have a personal music vocabulary.

9. A teacher commented on the Music Moves for Piano Teachers Group about how much the Pattern CD instruction helped both her and her students. Sequenced, categorized, functional patterns in a context are fundamental for developing audiation skill.